

# BULLETIN

## OF

# THE METROPOLITAN MUSEUM

## OF ART

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### COLLECTION OF GREEK AND ROMAN VASES

THE character of the newly acquired collection, brought together by the dealers, Messrs. A. and C. Canessa, is especially adapted to the present needs of the Museum. Hitherto the classical antiquities have been almost confined to the Cesnola Collection of Cypriote sculpture and pottery, and these, from the very fact that they are all the fruit of excavations in one place, can give only a one-sided picture of Greek art. Since genuine pieces of ancient sculpture are now difficult to secure, it is fortunate that in Greek art the "minor antiquities" bear so much the same impress as the higher arts that original vases or coins convey the Greek spirit better than casts from more noted productions. The acquisition of this new collection is, therefore, a most valuable addition to the whole Greek department. Though it consists only of 300 pieces, its comprehensiveness is one of its chief features, and, although we have no one specimen of extraordinary interest, there are many fine examples, of value both from the artistic and the archaeological point of view. As it is impossible in this short notice even to attempt to describe the collection in detail, all we can do is to make a selection of some of the best examples.

The earliest vases in the collection are of Mycenaean style. There are several of this period in the Cesnola Collection, but none that will compare with the large, two handled cup (cf. fig. 1). It is a typical example of the later style (1200 B. C.). The

clay is of the fine, well-sifted quality, and the shape, with the tall, narrow foot and the finely curved bowl, is a favorite type of the period. The decoration, like most Mycenaean designs, is taken from maritime life, and in this case consists of an octopus.



FIGURE 1

The Corinthian style is well represented. There are a number of small aryballoi, as well as amphorae and plates belonging to the VIII and VII centuries B. C.; also some examples of the later Corinthian style, when human and mythological subjects at last gained prevalence over the monotonous friezes of animals, which had hitherto been the main motive of decoration. A rare subject is depicted on a plate of this style (cf. fig. 2). A poet—at least so we must infer from the accompanying lyre—is lying



FIGURE 2

on his death-bed. The picture is drawn in a simple, naïve manner; there are no accessories, except a foot-stool, which is placed under the bier, and the lyre hanging against the wall. But the very simplicity of the conception offers a pleasing contrast to the later representations of a "prothesis," or lying in state, where the death-bed is surrounded with a crowd of people, and where the lamenting women, hired for the purpose, tear their hair and rend their clothes to show the semblance of grief.

Almost one half of the collection consists of vases of Athenian manufacture, of the black-figured and red-figured styles. It is in these that the chief interest lies. The vases with black figures painted on the red clay are fairly typical. The subjects represented are those characteristic of the period. Mythological scenes are common. Herakles is, as usual, the favorite hero; we have Herakles fighting the Cretan bull, Herakles and the Erymanthian boar, Her-



FIGURE 4

akles in contest with the Amazons. Among the vases with subjects taken from daily life is an "olpe" on which is represented a man, playing the lyre, surrounded by three female figures (cf. fig. 3). Of all the black-figured vases in the collection, this is the most graceful in composition and the most careful in execution. It must have been made when this style was at its height, about 520 B. C., just before the new method gained ground, in which the figures, left in the red of the clay, stood out against a black background.

An interesting example of the transition period, when the first experiments in this new method were tried, is a krater or mixing-bowl, in which both styles are combined. On the front and back of the vase is painted, between two large eyes, a head of Silenus in the red-figured technique. Below the handles, however, we find winged genii, painted, as of old, in black color.

It is unfortunate that, unlike the Boston Museum of Fine Arts, the Metropolitan



FIGURE 3

Museum owns no examples signed by one of the great masters of Attic vase-painting. The new collection does not supply this deficiency; the only signed vase is a kylix, without decoration, inscribed with the name of the "minor artist" Xenokles. However, in some cases, the style of a great master can be detected. On a cup of the red-figured style are represented two youths in kneeling posture, one holding a kylix, the other a skyphos (cf. fig. 4). The love of motion suggested in the attitude of the figures, and the lithe, nimble bodies of the

youths, recall the splendid compositions of Euphronios. But, though we find in our picture the rush of life and feeling for decorative grouping so characteristic of the master, the execution is too sketchy to allow us to see in it an original work. All we can claim for it is that it came from a work-shop in which the influence of Euphronios was strongly felt.



FIGURE 5

A kylix, also of the early red-figured period, but, unfortunately, much restored, reminds us of the work of another great master, the painter Duris. The interior is decorated with the figure of a youth, singing to the music of the lyre, and on the outside are represented scenes of revelry. Both in the quiet abandonment of the singer and in the somewhat studied action of the revellers, the style of Duris is apparent; but, again, the execution is careless and precludes the possibility of a master hand.

Of the "fine period" of the red-figured style there are several good examples in the collection. To this period belongs a large oinochoë of excellent preservation and very



FIGURE 6

fine clay (cf. fig. 5). The subject consists of three Amazons setting out for battle. Each is fully armed with spear or battle-axe and a shield; one is holding her horse and the other two are advancing on foot. No enemy is in sight, but this determined onset can only be directed against a foe. There is all the breeze of action in the figures, and this is combined with careful drawing and minute attention to detail. One feature in the drawing must be noticed—the figure of the Amazon leading her horse is represented full face. This is rare in Greek vase-painting. As a rule, even when the body is represented front view, the face is in profile or three-quarter view, not only because to depict a face in profile is easier, but because the people represented are generally busied with some occupation which makes them turn to the fellow-actors in the scene.

A shape which was used at all times in Greek vase-painting is the rhyton, or cup terminating in the head of an animal. The purpose of this must have been that the cup should not be set down, but its contents drained at one draught. The specimen in our collection (cf. fig. 6) terminates in a bull's head, which is finely modelled, and of peculiarly life-like expression.

A beautiful example of the "graceful



FIGURE 7

period" in the red-figured technique is a skyphos, with a toilet scene on one side and an unexplained subject on the other (cf. fig. 7). The drawing is of unusual refinement, and the figures so gracefully posed that the whole composition has a great charm. The subject represented on our plate is difficult to explain, because the character and purpose of the object on the woman's lap is, as yet, unknown, and since the interest of the scene seems to be centered in it, we cannot find an explanation without it. This object occurs only on a few other vases, and in each case it is impossible to identify its use. Various suggestions have been made. The possibility that it is a musical instrument is excluded by the fact that it rests on a stand and that the strings are placed cross-wise. The most probable solution is that it was used as an incense-burner in some women's ritual.

As the art of vase-painting declined in Athens, recourse was taken to various devices which should make up for inferior execution. White and gilt were profusely used to enliven the effect of the picture, and often a plastic figure was attached to the vase so as to dispense with painting altogether. The Sphinx (cf. fig. 8) is a beautiful example of this tendency, and shows that even at the time when decadence was beginning to set in, the Greek feeling for form was slow to die. The dainty pose of the figure and the calm expression of the face still recall the best period of Greek art.

The proportion in which the different styles occur in this collection is seen by the number of cases they severally occupy. The vases of early Greek styles fill two cases out of a total of twenty-one. Twelve cases are taken up by the Athenian black-figured and red-figured ware, including also a number of white funeral lekythoi. The seven remaining cases are occupied partly by the products of Greek colonists of South Italy, partly by Roman ware, and partly by Etruscan vases. The vases of Southern Italy (IV & III centuries B. C.) are mostly painted and of the Apulian style, but there are not a few examples in which figures in the round or in relief form the only decoration. Of Roman ware we have several lamps, dating from early imperial times, and bowls, imitations of the Arretine fabric. The Etruscan vases consist of specimens of the black *Bucchero* ware, of which the Museum already owns a numerous collec-

tion, and some painted vases of the VI century B. C. These are imitations of the black-figured style, but the comparison only brings out the beauty of Greek ware; the



FIGURE 8

lustreless black of the Etruscan vases forms a poor substitute for the brilliant black glaze of Attica, and the vermilion, used as a background, is unpleasantly vivid and harsh to eyes accustomed to the warm red color of the Attic clay.

GISELA M. A. RICHTER.

#### THE GIUSTINIANI MARBLES

THE long delay in exhibiting the marbles from the Giustiniani collection, which were given to the Museum by Mrs. Frederick F. Thompson in 1903, has at last been brought to an end, and they are now to be seen in various parts of the large entrance hall in the Fifth Avenue front of the building. This delay has been due mainly to the length of time required for the repairs which were made necessary by the condition in which the sculptures arrived here. The restorations to which they had been subjected in the seventeenth century were not calculated to withstand the hardships of transportation from Rome to New York, and consequently when the statues were unpacked it was found that many of the joints had opened, while others were so weakened that an almost complete readjustment of the figures was necessary, in addition to the actual repairs. This work was executed under the direction of Mr. F. Edwin Elwell, the late Curator of Sculpture, and the statues and busts have now resumed the appearance which they had for nearly three centuries in the Giustiniani palace.

The marbles which have come into the



possession of the Museum include eleven statues and six busts. Others from the same collection have been presented by Mrs. Thompson to Williams College and Vassar College, respectively, and some she has retained for herself, after having first placed them at the disposal of the Museum. Practically all of these were so extensively



FIGURE OF A GODDESS

restored at the time when they passed into the possession of the Giustiniani family, in the seventeenth century, that they may be said to reflect almost as much the taste and archaeological knowledge of that period as they do the spirit of antiquity; yet even from this point of view they have an historical interest, and they possess the decorative qualities which are characteristic of the epoch when some of the more famous of the Italian villas and palaces were built.

It is curious that of such of the Giustiniani statues as have come to America, the finest, and the one which brings us nearest to the spirit of the great period of classical sculpture, should have remained comparatively unnoticed hitherto. This is the noble figure of a goddess, of heroic size, which is reproduced above. It was, to be sure, published by Sandrart in the *Galleria Giustiniani*, in 1635, and copied from his drawing by Clarac in the *Musée de la Sculpture* but in those illustrations it is shown in a side view, and is somewhat overpowered by the disfiguring restorations which had converted it into a statue of Fortuna, holding stalks of wheat in the right hand and a large cornucopia in the left. Stripped of these attributes and of the wretched head which had been affixed to it, it gains immensely in effect, and appears as in all probability an original Greek work of the fourth century B. C. It is not a masterpiece, but a typical school work of its period, made at a time when the common sculptors were under the direct influence of the great masters, and were thoroughly imbued with their spirit. Consequently, while we miss the technical perfection and the masterly spontaneity which would be found in the great works of the time, we find not only a majestic dignity in the pose, but an ease and freedom in rendering the folds of the drapery, a feeling for rhythm in its lines, and an absence of the hard and lifeless execution which are common in the copies of Greek draped figures by sculptors of the Roman period.

The type and pose of the figure, with its ample proportions, its weight thrown upon the left leg, and the mantle hanging lightly over the left arm, are not unusual, and as both type and pose were employed in representations of different divinities it is no longer possible to identify the subject of the statue in its present condition. Perhaps the best known example of the type is the statue of Themis, which was found at Rhamnus in 1890, and is now in the National Museum at Athens. Our statue is not a replica of that, however, as the mantle is considerably shorter, the right foot is drawn farther back, and there are numerous small differences in the arrangement of the drapery.

The marble of our statue is apparently Pentelic; its height, without the plinth, is 5 feet, 6½ inches.

For the benefit of those who may be es-

pecially interested in them, a complete list of the Giustiniani marbles which have come into the possession of the Museum is appended. The references are to the *Galleria Giustiniani*, the original publication of the collection, by Joachim van Sandrart, 1635 fol., Clarac's *Musée de la Sculpture* (reproduced by S. Reinach in Vol. I of his *Répertoire de la Statuaire*), and Matz-Duhn, *Antike Bildwerke in Rom*, Vol. I.

## STATUES

1. The statue described above. *Galleria Giustiniani* I, pl. 20; Clarac, pl. 452, No. 827.
2. Large, seated female figure, possibly a Nymph or Personification. *Galleria Giustiniani* I, pl. 142; Clarac, pl. 590, No. 1277; Matz-Duhn, No. 833 (where other references will be found).
3. Apollo with a Lyre. *Galleria Giustiniani* I, pl. 56; Clarac, pl. 486, No. 942; Matz-Duhn, No. 197.
4. Young Dionysos. *Galleria Giustiniani* I, pl. 68; Clarac, pl. 690, No. 1619D; Matz-Duhn, No. 373.
5. Young Dionysos riding on a Panther. *Galleria Giustiniani* I, pl. 130; Clarac, pl. 685, No. 1610; Matz-Duhn, No. 358.
6. Statue of a Maiden. Clarac, pl. 438C, No. 759C; Matz-Duhn, No. 1544.
7. Bearded Herakles. *Galleria Giustiniani* I, pl. 12; Clarac, pl. 798, No. 1996; Matz-Duhn, No. 110.
8. Young Herakles. *Galleria Giustiniani* I, pl. 11; Clarac, pl. 788, No. 1975; Matz-Duhn, No. 102.
9. Hygieia. *Galleria Giustiniani* I, pl. 8; Clarac, pl. 474, No. 890; Matz-Duhn, No. 854.
10. Female statue restored as Ceres, with part of a staff or sceptre in the right hand, and stalks of wheat, etc., in the left. *Galleria Giustiniani* I, pl. 33 (differently restored); Clarac, pl. 421, No. 742; Matz-Duhn, No. 1551.
11. Roman portrait statue, the figure that of a nude athlete of Polykleitan type. *Galleria Giustiniani* I, pl. 104; Clarac, pl. 790, No. 1972; Matz-Duhn, No. 1041.

## BUSTS

12. Colossal head of Athena.
13. Herma of Dionysos, bearded. Possibly archaic Greek, but considerably restored. Matz-Duhn, No. 337.

14. Herma of Dionysos, bearded. Archaistic, freely restored. Matz-Duhn, No. 333 or 336.

15. Large bust of Herakles, bearded. *Galleria Giustiniani* II, pl. 46, 1; Matz-Duhn, No. 144.

16. Antoninus Pius. Modern.

17. Portrait bust of a Roman lady. Considerably restored, the face worked over. E. R.

## THE BRONZE CHARIOT

THE label hitherto attached to the bronze biga has recently been removed, and a new one, with certain differences of statement, substituted. In the old label it was described as a "Greco-Etruscan Chariot, 900 to 800 B. C." This has been changed to "Etruscan Chariot, 6th century B. C." With regard to the correctness of the latter date there is scarcely room for doubt, because, whether real Greek work or copies, the figures in the decorations are certainly derived from well-known Greek types of about the middle of the sixth century, and could not be older than their prototypes. Moreover, among the other objects found with the chariot were two small Athenian drinking-cups (kylikes) of the class known to specialists as *Kleinmeister* vases, which belong to the same period. These are now in the Museum and exhibited with the chariot.

With regard to the origin of the chariot there is difference of opinion. It could hardly be "Greco-Etruscan," however, as this term has no scientific meaning, the question being whether it is Greek, or Etruscan with decorations borrowed from Greek designs, the practice of borrowing from Greek art being common among the Etruscan artisans. Professor Furtwängler, who saw it in 1904, and afterwards published it in Brunn-Bruckmann's *Denkmäler*, Nos. 586, 587, has declared himself in favor of the former view, and pronounces the chariot "the largest and most splendid early Greek work in hammered metal that has been preserved." He admits, however, that it could hardly have been produced in Greece itself or among the Ionic settlements in Asia Minor, although its affinities with Ionic art are strong; and he suggests that it was the work of a Greek artist who had established himself in Central Italy, thus accounting for the numerous provincialisms

which it displays as a work of art. The high praise which he gives it is merited only to a limited degree, for while it is undoubtedly the most important example of ancient bronze repoussé work known at present, it owes this importance largely to its size and unique character. It is an elaborate piece of workmanship, and the only complete specimen of an ancient bronze chariot in any museum, but there are certainly a number of smaller bronzes which, as works of art, surpass it both in design and in delicacy of execution. The subjects of which

the decorations are composed—the warrior receiving his helmet and shield from a woman, the two warriors fighting, the chariot drawn by winged horses, the band of animals, and the figures of the "Apollo" type—are all common in Greek art of the sixth century, but the manner in which they are here rendered has not the life of genuine archaic Greek work, and suggests much more the Etruscan copyist working from Greek models. This is conspicuously true of the principal group and of the little figures of "Apollo" on the sides, all of which are modelled

clumsily and with none of the careful striving for nature that makes the real Greek figures of this period so interesting, in spite of their primitive character. These, on the contrary, are heavy and purely conventional.

The skill of the artist reaches a high level only in decorative details, like the wings of the horses and the designs on the shields, and is at its best in the incised lines of the minor decorations, which are drawn with great delicacy and precision. It was in just this kind of work that the Etruscans were especially clever, as we see from their mirrors and other bronzes. Professor Furt-

wängler calls attention to the resemblance in shape between this chariot and those represented in Ionic works of art, but this resemblance is not surprising, and does not preclude an Etruscan origin, because the Etruscans are known to have been strongly influenced by the early art of Ionia, and also because chariots of a similar shape are represented on Etruscan monuments as well.

For the above reasons, combined with the facts that it was found in a region which is rich in Etruscan remains,\* and that the

other objects found with it were Etruscan—with the exception of the two small Attic vases—the chariot has been labelled as Etruscan rather than Greek.

E. R.

#### RALPH EARL

THE MUSEUM, in following out its policy of building up its collection of paintings by American artists, has acquired a portrait by Ralph Earl, one of the strongest of our native American portrait painters of the eighteenth century. Of Earl's early history but little is known. He was born in Leicester, Mass. in 1751. In

his twentieth year we find him an itinerant miniature and portrait painter, doing most of his work in the towns of Connecticut.

Shortly after the battles of Lexington and Concord, in the summer of 1775, Earl made four sketches of these engagements, which were engraved by Amos Doolittle of New

\*The chariot was discovered in fragments in a tomb on a hillside near Monteleone di Spoleto, in Umbria. The discovery was made by Isidoro Vannozzi, February 8, 1902. The bronze fragments were put together and remounted upon a modern frame-work by Charles Balliard in this museum. No modern pieces have been inserted among them.



From the original drawing in the possession of  
Ralph Earl Prime

Haven, and thus advertised for sale in the New Haven Journal, on December 13, 1775:

THIS DAY PUBLISHED,

And to be sold at the store of Mr. James Lockwood, near the College, in New Haven, Four different views of the Battles of Lexington, Concord, &c., on the 19th of April, 1775.

Plate I. The Battle of Lexington.

Plate II. A view of the town of Concord with the Ministerial troops destroying the stores.

Plate III. The Battle at the North Bridge, in Concord.

Plate IV. The south part of Lexington, where the first detachment were joined by Lord Percy.

The above four plates are neatly engraved on Copper, from original paintings taken on the spot

Price six shillings per set for the plain ones, or eight shillings, colored.

Dec. 13th, 1775.

These prints were folio size and brilliantly colored by hand. Though crude, they showed such familiarity with the typography of the scenes of these engagements that they were undoubtedly made from sketches drawn on the spot.

It has been claimed that at the time Earl was a member of the splendidly equipped New Haven Company of minute men, known as The Second Company of the Governor's Foot Guards. The muster rolls of this organization fail to bear his name. The probability is, that when the alarm, occasioned by the news of the Battles of Lexington and Concord reached New Haven, and the military of all New England rushed, as they thought, to the succor of their countrymen in Boston, Earl, carried away by the current excitement, marched with this organization, one of the members of which was his friend Amos Doolittle, the engraver.

Mr. J. W. Barber of New Haven, in his *History and Antiquities of New Haven* (New Haven 1832), gives a full account of the experiences of this finely caparisoned troop on their journey to Cambridge, and is the authority for the statement that Earl was a member of the organization. The faithfulness of the drawings prove that Earl made his sketches on the scene of the conflicts and thus was the means of trans-

mitting the engravings, which so ferociously picture the first battles of the Revolution.

Mr. Barber also graphically described how Earl used Doolittle as a model for the figure subjects in his composition. Owing to the fact that these engravings were almost the first examples of Doolittle's work with the graver on copper, the crudeness cannot be ascribed to Earl's lack of skill with brush and pencil.

War, evidently, had no attraction for Earl, and his enthusiasm for his art led him to avail himself of an offer to enter the household of a wealthy friend then about to take up his residence in London. Upon his arrival there he studied under Benjamin West, and under his tuition made rapid improvement in his art. In 1783 the excellence of his work allowed his election to the Royal Academy and later on obtained for him a commission to paint a portrait of His Majesty, George III, and sittings from many of the members of the nobility and fashionable society of the day.

The records of the Royal Academy show that Earl exhibited there, in 1783-4-5, five examples of his brush work, four portraits, and a painting entitled "a Master of Chancery entering the house."

Earl returned to his native land in 1786 and painted numerous important personages residing in New York, Connecticut and Massachusetts. Many of these portraits are still extant, but are so highly cherished by the descendants of the sitters that few are found in the art Museums of this country.

Notable examples of his work are portraits of Oliver Ellsworth, Chief Justice of the Supreme Court of the United States; Roger Sherman, one of the five persons appointed to draft the Declaration of Independence; William Floyd of New York, one of the signers of The Declaration of Independence; Baron Steuben and Mrs. Alexander Hamilton. Tradition tells us that this last was painted while Earl was reposing in the Debtor's Prison in New York, whither his intemperate habits had led him. Heliotype reproductions of these portraits are to be seen in the Library of the Museum in the superb volume on "The History of the Centennial of Washington's Inauguration."

Reproductions in color of two other noteworthy and characteristic portraits of Colonel Benjamin Tallmadge and of Mrs. Tall-





PORTRAIT OF LADY WILLIAMS, BY RALPH EARL

madge were used to illustrate the "Memoirs of Colonel Benjamin Tallmadge," issued last year by the Society of the Sons of the Revolution in the State of New York.

All of Earl's portraits were strong and characterful. Those done in this country were, with few exceptions, painted in the homes of the sitters, whom, as a rule, he pictured

as being seated in their parlors or libraries, near an open window. An additional touch of local color was supplied in the landscapes viewed through the window. In some of these the colonial mansions of the sitters were prominently introduced; in others, the rolling scenery so peculiar to New England. In almost all the land-

scapes the white spire of the New England meeting-house is to be seen in varying prominence. Indeed the tiny meeting-house spire almost may be said to be the mark of Ralph Earl.

Earl also acquired considerable fame for his landscapes, and his view of Niagara Falls was exhibited in many of our cities and later on taken to England.

Ralph Earl died in Bolton, Conn. in 1801, in poverty. For some years previous his intemperance had unfitted him for his art, and his habits had alienated his patrons.

The portrait of "Lady Williams and her child," recently secured by the Museum, and here reproduced, is an interesting example of the work through which Earl acquired his reputation in England.

The canvas measures 50x40 inches. Its tonality is very pleasing. The white silk of the fair sitter's dress, the delicacy of the chiffon covering her bust, the daintiness of her veil, the blue of the ribbons of the cap and sash on her little child, all blend beautifully with the greenish grey of the background and rich brown of the mahogany table. The portrait is weakest in its treatment of the hands and arms, and strongest in the strongly characterized face and delineation of still life, as seen in the mahogany card table and silver and crystal inkstand.

R. T. H. H.

#### RECENT CHANGES IN THE GALLERIES

THE activities of the Museum officials and staff during the past four months have been carried on unceasingly; but the results are not so evident yet as they will be later on, the greater part of the work done being in the nature of reorganization. The accessions by purchase made during this period, and the gifts received, have been duly chronicled in the newspapers as well as in our Bulletin, but a brief recapitulation of them may not be out of place here, so that those additions, not previously placed on exhibition, for various reasons, may now be located by any one desiring to see them.

The bronze figure of the Emperor Trebonianus Gallus, bought in the Fall of last year, the "Maiden," a marble statue by George Gray Barnard, lent by Mr. A. D. Thaw, and the bronze group called

"The Mares of Diomedes," by Gutzon-Borglum, given by Mr. James A. Stillman, have been placed in the entrance hall devoted to sculpture on the Fifth Avenue side of the building. The reliefs by Mr. Saint-Gaudens, given by Mr. Schiff, in January, have not yet been received, but Mr. Wait's gift of the Warner medallions of Indians have been placed in the Bronze Room.

The gray tone of the Hall of Sculpture has been enlivened by hanging the large painting of "Diana's Hunting Party," by Hans Makart, like a piece of tapestry behind the row of statues to the left of the entrance, and a piece of tapestry opposite to it.

To the south of this hall, Room 11, which connects with the rooms containing the classical antiquities, has been devoted to the collection of Greek vases, purchased of C. and E. Canessa. Over one hundred terra-cotta statuettes and groups have been retired from exhibition in the classical department, some of which may be restored to their places later, when new accessions are received; a considerable number of Greek vases have been withdrawn as unworthy of a position in the Museum collection; others are being arranged so that they may be shown to increased advantage; and labels giving the name, subject, style and date of each specimen are being prepared. Room 4, on the north, which formerly contained the Huntington Collection, has been given over to the Gothic and Renaissance wood carvings and furniture, recently acquired and noted from time to time. A careful description of the first of these collections is given elsewhere in this number.

The casts of roundels from Hampton Court, by Benedetto da Majano, have been placed in Room 21; colored copies of Pompeian wall paintings, by Miss Sofie Hormann, have been hung in Room 25; and a large collection of casts from Greek and Roman statuettes, belonging to the different European Museums, have been placed in the department of plaster casts (Rooms 20-29). The working value of the collection of architectural casts has been increased by the transfer of the Edward D. Adams collection of photographs of Italian sculpture and architecture from Gallery 22 to the hall of Casts (Room 32).

A new case of Egyptian antiquities, comprising gifts from the Egypt Exploration Fund, has been arranged in Room 13.

The collection of reproductions of gold and silver objects, noted in our last number, has been rearranged in Room 9. Into this gallery has been brought, also, the collection of plate belonging to the Museum, that on loan for some time past, together with several recent important loans, notably those from Mr. George S. Palmer, Judge Charles H. Truax, Mrs. Richard S. Ely, Mr. John E. Berwind and Mr. John L. Cadwalader. Displayed in free-standing cases, lined with blue velvet, the collection's usefulness for purposes of study will be found to be increased.

The Huntington collection of portraits of Washington, Franklin and Lafayette, as explained in the last Bulletin, has been rearranged in Room 22.

The Crosby-Brown collection has received numerous additions, but none more striking than the charts, showing musical notation, hung in Room 35.

Room 29, formerly devoted to the lace collection, has been rearranged with the objects of ivory, enamel, etc., previously in Room 34, while the laces have been installed in Room 33, so as to bring them into close relation with the textiles. The lace collection is described in a separate note.

The picture galleries have been much changed in order to accommodate the large number of accessions, and incident to the withdrawal of paintings from various rooms to fill the newly arranged gallery, Room 24. These changes are all in the interest of more careful classification of the pictures by schools. Room 11 now contains, on the west wall, a series of paintings by early masters, called "Primitives" by the French, which have been in the possession of the Museum for a long time, but have not been hung in recent years, for lack of space. These pictures have been catalogued, and will be found in a supplement to *Catalogue of a Temporary Exhibition in Gallery Number 24, 1906*. They are:

Giovanni Paolo di. Part of an altar-piece.

Austrian School, 15th century. Scenes from the lives of two Saints. Two panels painted on both sides.

Early French School (?). Part of a Polyptych, consisting of three panels.

Mr. W. T. Evans's recent gift of a painting by Theodore Robinson has been hung in Room 12. Into the Marquand Gallery, Room 14, have been brought the four English paintings recently given by Mr. and Miss Blodgett. Room 13, devoted to American pictures, has been rearranged, in order that the twelve paintings by American artists, given by Mr. George A. Hearn, might be brought into close proximity to his gift of English masters.

Four new paintings will be found in the Hearn Gallery, Room 15, namely:

Lady Hamilton as Daphne, by George Romney.

Peg Woffington, by William Hogarth.

Mrs. Pulham, by John Constable.

Master Hare, by Sir Joshua Reynolds.

These form a part of Mr. Hearn's recent gift, replacing four pictures previously lent by him.

The paintings in the Vanderbilt Collection, Room 16, have been cleaned and varnished. The two paintings, bought out of the Wolfe Fund, "The Madonna," by Dagnan-Bouveret, and "Chez les Humbles," by Lhermitte, have been hung—one in Room 17 and the other in Room 19. Room 19 now contains chiefly French pictures. The paintings belonging to the Cook Bequest will be found in Room 25.

Mr. Fry's note, in the March Bulletin, on "Ideals of a Picture Gallery," was followed in April by a statement concerning the opening of Gallery Number 24, which has been set aside for his rearrangement, with special references to light, colors, spacing and hanging—in a word, to the conditions affecting the success of the ideal gallery.

The room was formally opened with a private view for the Trustees, members of the Museum and their friends, and the staffs of other New York museums on Thursday evening, April 19, from nine to eleven o'clock.

A special catalogue shows the number of paintings in the collection to be forty-two.

## NOTES

**THE CHIGI PORTRAIT OF PIETRO ARETINO, BY TITIAN.**—An article on this portrait was written by Mr. Roger E. Fry for the *Burlington Magazine* of August 1905, while the picture was still on sale at the gallery of Messers P. & D. Colnaghi, in London, and while there was still hope that it might be acquired by the British Nation.

Mr. Fry calls the portrait a unique example, chiefly on account of the friendship, even intimacy of thirty years, which existed between the artist and the sitter. It is one of six portraits for which Aretino sat to Titian, and was probably done in the forties, when the painter was in his prime. For intimacy, spontaneity, and the harmony of its color-scheme in one key, Mr. Fry ranks this as one of the most important of the master's works.

New York is indebted to Mr. Henry C. Frick for his generosity and public spirited action in lending to the Museum this truly great picture.

**THE LIBRARY.**—The additions to the Library during the past month have been as follows:

By purchase ..... 276 volumes.

By presentation .... 17 volumes.

The names of the donors are: Mr. George Hall Baker, Mr. Paul Chevallier, Sir C. Purdon Clarke, Mr. Robert W. de Forest, Mr. James Douglas, Mr. Louis R. Ehrich, Mr. George A. Hearn, Miss Margaret T. Johnston, Mrs. E. M. Lynch, Mr. Leonard E. Opdycke and Dr. Luigi Roversi.

Mr. Edward D. Adams has presented nine (9) photographs.

The attendance during the past month was 140.

The illuminated manuscripts and early printed books, presented to the Museum by Mrs. Lucy Drexel, Miss Sarah Lazarus, Miss Leroy King, Mr. Louis L. Lorillard, Mr. Henry G. Marquand and Mr. John A. Post, and formerly exhibited in the Library, have been placed in Gallery No. 22.

**THE FOLLOWING APPOINTMENTS** have recently been made:

Dr. Bashford Dean, professor of Zoology at Columbia University, and honorary curator of Vertebrate Paleontology at the

American Museum of Natural History, has been made curator of arms and armor. Professor Dean is editor of the museum catalogue of a loan collection of Japanese armor, now obsolete, and of the printed catalogue of arms and armor.

Mr. John Henry Buck, formerly of the Gorham Company, and the author of several works on plate, has been appointed curator of metal work.

Mr. Bryson Burroughs has been appointed assistant curator of paintings, *pro tem*, and Mr. Clarence L. Hoblitzelle, Jr., a general assistant.

**AT A MEETING** of the Board of Trustees, held Monday, April 23, the following persons were elected to membership in the Museum:

## FELLOWS IN PERPETUITY

Mr. Henry Newton Arnold

Mrs. Louise Hurlbut Young

## HONORARY FELLOW FOR LIFE

Dr. Luigi Roversi

## FELLOWS FOR LIFE

Mr. Hiram Sibley

Mr. H. H. Benedict

## FELLOWSHIP MEMBERS

Mrs. James Gayley

Mr. W. S. Gurnee

Mr. George Coe Graves

Mr. Henry K. McHarg

Mrs. Wm. Church Osborne

## SUSTAINING MEMBERS

Mr. J. F. Alexander

Mrs. W. Bayard Cutting

Mrs. E. W. Bliss

Mrs. George S. Fraser

Mrs. George T. Bliss

Mrs. Cornelia Ward Hall

Mr. Carl F. Boker

Mr. N. W. Harris

Mr. Samuel L. Breeze

Miss Annie B. Jennings

Mr. Wm. Brewster

Mrs. Emily H. Moir

The payment of a small fee for the checking of parcels at the entrance doors has been done away with, and bags and bundles, like canes and umbrellas are now checked free.

**ATTENDANCE.**—The number of persons visiting the Museum during the month of March was 71,772. For the same month last year, the number was 67,338. The attendance was distributed as follows:

	1906	1905
18 Free days (excepting holidays)	30,651	27,818
9 Evenings.....	1,158	2,160
4 Sundays.....	36,888	34,660
9 Pay days.....	3,075	2,700



THE COLLECTION OF LACES in the possession of the Museum, recently augmented by important gifts from Mr. Samuel S. Howland and Mr. Julian-James, has been thoroughly examined by Madame Kubasek, who, since her arrival from Vienna, has devoted the past month to the task of studying and arranging the various examples. Many excellent pieces, heretofore not exhibited for lack of space, have been brought forth, and may now be seen to advantage. The collection, while not being as complete as it is hoped eventually to make it, is of great value and beauty, presenting as it does many specimens in Italian, Spanish, French, Belgian, Russian and English lace. To those interested in lace and possessing a knowledge of its history and production, and even to those people who know very little about it, the collection at the Museum will prove instructive and attractive.

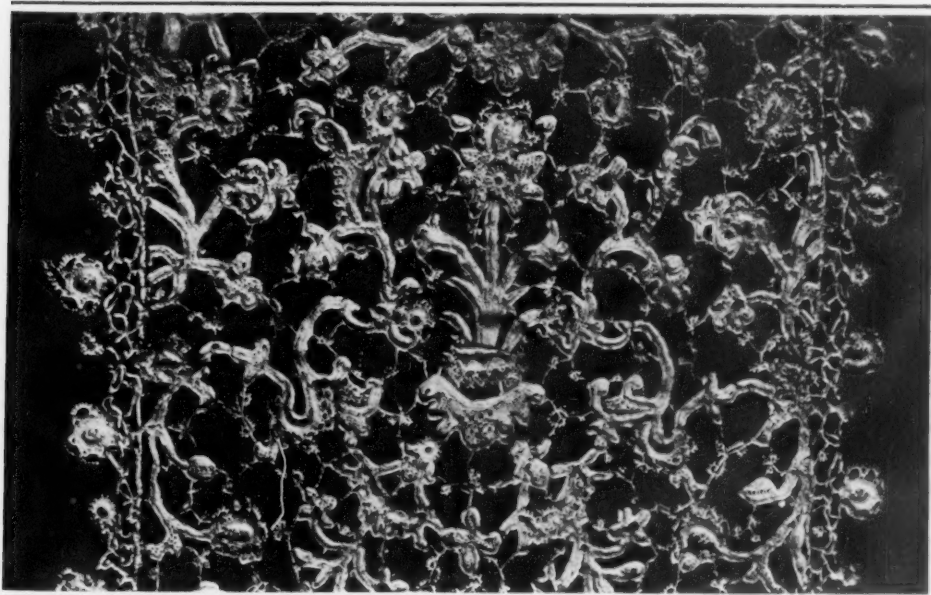
The gallery next to the textile room has been chosen for the purpose of adequately displaying the collection; the walls and wood-work painted, and new cases in simple, well made frames built with due regard to light. The laces will be hung against a velvet

background of dull green, which enhances the mellow tones of the webs, and serves to bring out in fullest effect the beauty of the patterns.

Above the cases holding the lace, photographs and autotypes of famous portraits in which lace was represented, will be hung; thus besides being an added decoration to the room, proving of interest in tracing the period of the different laces in question. Several new wall-cabinets with folding leaves or screens have been secured also, and will be filled with the less important examples.

The collection will be thrown open to the public about the middle of the month.

Miss Margaret Taylor Johnston, a member of the Museum, has done a great deal of important work in connection with the lace collection in furnishing "Lists of Classes." She has also, during the last year, secured a large number of specimens of lace which were needed to complete the various departments of the Museum collection. Miss Catherine A. Newbold and Miss Mary A. Parsons also have given a great deal of valuable assistance.



POINT DE VENISE

Gift of Mrs. Julian-James



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## PRINCIPAL ACCESSIONS

MARCH 20 TO APRIL 20, 1906

OLIN L. WARNER'S REPLICAS OF FAMOUS INDIANS.—There is a melancholy appropriateness in securing for our Museum, works by the sculptor, Olin L. Warner, for in Central Park this gifted man met his untimely death by an accident. Some of Mr. Warner's best works were secured to the Museum by the Sculptor's Society, and now Mr. and Mrs. Frederick S. Wait are enabled by the courtesy of Mrs. Warner to add to our collection of bronzes the reliefs of the famous Indian chiefs made by Mr. Warner.

"The pleasant vices of civilization," says

Mr. Wood in the *Century* of July 1893, are readily absorbed by the Indians, and for that reason specimens of faces such as Mr. Warner depicted in his realistic way are already practically unattainable. The savage integrity and determination of the red man is delineated in these replicas, and through all shines the kindly feeling so often manifested by these unfortunate children of the forest and the plains.

The effort to secure these plaques had the strong sanction of Mr. Daniel C. French, Chairman of the Sculpture Committee. In his judgment, the finest of the

pieces is the head in relief of Joseph, Chief of the Nez Percé Indians. This famous Indian fighter was really a great general, and his campaigns over the Rocky Mountains through Yellowstone Park excited the admiration of military critics. It is idle to comment upon the broken promises of our government affecting this great leader of his people. Thousands of us will recall his splendid figure as he rode in a military procession in this city, years since.

Escheaskwe, the eloquent chief of the Coeur d'Alenes, had reached one hundred years of age when he sat for Mr. Warner. The divine fire would light up his face even at this advanced age when he recounted the wrongs of his people. Chief Seltice is the only Indian reproduced who wore his hair cut short. Moses, Chief of the Okinokanes, allowed his hair to grow down over his shoulders, and was nicknamed Henry Ward Beecher. Yatinawitz, or "Poor Crane," looked like a musician, but the Indian blood shows in the splendid profile. He

was a great fighter. His hips were broken by a fall from a horse down a canōn, and he thereafter walked upon crutches. He dreaded lest he should die in his bed "just like an old woman." The kindly expressions on the faces of "Lot," "Young Chief," and "Sabina," are especially to be noted.

Mr. Warner's work in reproducing these Indians was a labor of love, and his friends have, in the same spirit, placed these replicas where the public may study and enjoy them.

F. S. W.

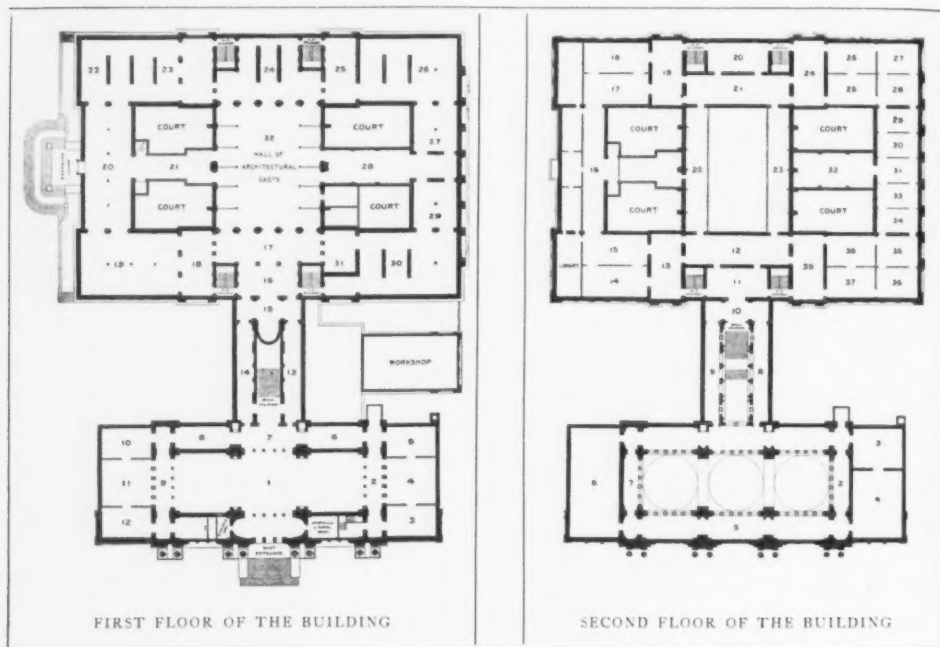
THE DYING CENTAUR, BY WILLIAM RIMMER.—Dr. William Rimmer came to this country from Liverpool in 1816, when he was two years old, and he remained in Boston until his death in 1879, with the exception of four years spent in New York as the director of the Cooper Institute School of Design for Women. Dr. Rimmer is specially noteworthy for his profound knowledge of the anatomy of the human figure; his courses of lectures before



the Lowell Institute and at Harvard University, as well as his printed works, testify to the theoretical knowledge of this subject, and his sculptures, especially the figured, here reproduced, are a vivid testimony to his practical knowledge—his genius.

Known and admired in Boston, even

though the recognition was somewhat tardy, William Rimmer is practically unknown in New York. We owe to Mr. Edward Holbrook not only our thanks for his gift to the Museum, but for his service also in bringing to the attention of the public of this city, the works of so gifted a sculptor.



## COMPLETE LIST OF ACCESSIONS

MARCH 20 TO APRIL 20, 1906

CLASS	OBJECT	SOURCE
BRONZES .....	Saint George, after Donatello.....	Gift of Gen. J. Watts de Peyster.
DRAWINGS.....	Three pencil drawings by John Trumbull .....	Gift of Mr. Robert W. de Forest
FURNITURE, WOOD-CARVINGS, ETC.....	Marble mantelpiece, Italian, renaissance; two carved panels, Chinese; one carved panel, Spanish; Casket, inlaid with pearl and painted, Venetian, XVI Century .....	Purchase—Rogers Fund.
JEWELRY .....	Fillet, Necklace, chain, ring, earrings, and seven buttons; ancient Greek work.....	Purchase—Rogers Fund.
LACES .....	One hundred pieces .....	Purchase—Rogers Fund.
	Eleven pieces.....	Gift of Mrs. Julian-James.
	Eighteen pieces.....	Gift of Mrs. Luckmeyer.
	One piece .....	Gift of Miss Emily Hyde.



## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—MARCH 20 TO APRIL 20, 1906—*Continued*

CLASS	OBJECT	SOURCE
LACES.....	One piece . . . . . Eleven pieces . . . . .	Gift of Miss Reubell. Gift of Mrs. Chatron.
MUSICAL INSTRUMENTS.....	Viola.....	Gift of Mrs. H. M. S. Harris.
PAINTINGS—American School..	Portrait of Mrs. Matthews, by Thomas Sully; Portrait of Lady Williams, by Ralph Earl . . . . .	Purchase—Rogers Fund.
PAINTING—Dutch School . . .	Kitchen Interior, by Jan Steen . . . . .	Purchase—Rogers Fund.
PAINTING—Italian School . . .	Pietà, by Giambono . . . . . Portrait of a Cardinal, by Matteo Cerezo . . . . .	Purchase—Rogers Fund. Gift of Mr. Stanford White.
SCULPTURE—American School	The Dying Centaur, by William Rimmer . . . . . Eight Portraits of Indians: Bronze medallions, by Olin S. Warner.....	Gift of Mr. Edwin Holbrook. Gift of Mr. and Mrs. F. S. Wait.
SILVER . . . . .	Three Spoons, Italian.....	Gift of Mr. Emil Edelstein.
TEXTILES AND RUGS . . . . .	Prayer rug, velvet, embroidered with gold . . . . .	Purchase—Rogers Fund.

## LIST OF LOANS

MARCH 20 TO APRIL 20, 1906

CLASS	OBJECT	SOURCE
FURNITURE . . . . .	Marble table with Cipollino top . . . . .	Lent by Mr. Eugene Glaenger.
PAINTING—Venetian School ..	Portrait of Pietro Aretino, by Titian..	Lent by Mr. Henry A. Frick.
PAINTING—English School....	Classical Landscape, by Richard Wilson . . . . .	Lent by Mr. J. P. Morgan.
SILVER . . . . .	Five pieces, English and Dutch..... Sixteen pieces, English..... Three pieces, French and German.... Sixty-eight pieces, English and Dutch.. Eighty-six pieces, German, Irish and Dutch . . . . .	Lent by Mr. Phillip Schuyler. Lent by Mr. John L. Cadwalader. Lent by Mr. John E. Berwind. Lent by Hon. Chas. H. Truax. Lent by Mrs. Richard S. Ely.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said City a Museum and library of art, of encouraging and developing the study of fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

President,	J. PIERPONT MORGAN.
Vice-Presidents,	DARIUS O. MILLS. JOHN STEWART KENNEDY.
Secretary,	ROBERT W. DE FOREST.
Treasurer,	JOHN CROSBY BROWN.
Honorary Librarian,	William Loring Andrews.
Director,	SIR CASPAR PURDON CLARKE.
Assistant Director,	EDWARD ROBINSON.
Curator Emeritus,	George H. Story.
Curator of Paintings,	ROGER E. FRY.
Curator of Arms & Armor,	BASHFORD DEAN.
Curator of Metal Work,	JOHN H. BUCK.
Registrar,	P. H. REYNOLDS.
Assistant Treasurer,	THOMAS W. DUNCAN.
Librarian,	WILLIAM CLIFFORD.
Assistant Secretary,	HENRY W. KENT.

### MEMBERSHIP

CLASSES.	
BENEFACTORS, who contribute or devise..	\$50,000
FELLOWS IN PERPETUITY, who contribute .....	5,000
FELLOWS FOR LIFE, who contribute...	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of .....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any Lecture given by the Trustees at the Museum.

A copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to

any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A.M. (Sunday from 1 P.M.) to 6.00 P. M. Monday and Friday from 8-10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 6.00 P. M., an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding member's complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy in the Museum on any day except Saturday, Sundays and holidays should be addressed to the Assistant Secretary.

### THE COLLECTIONS OF THE MUSEUM

For full information concerning the exhibits, visitors are referred to the General Guide, published annually and for sale at the entrances. The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 9,000 volumes, chiefly on Art and Archaeology, is open daily, except Sunday, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern, sculpture, architecture, painting and the industrial arts. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Gallery 32.

### CATALOGUES

The catalogues of Museum collections, now in print, number 17. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to the members free, on personal application at the Museum.

### PHOTOGRAPHS FOR SALE

Photographic copies of paintings, musical instruments, and objects belonging to the Museum, made by the Museum photographer, are for sale at the Fifth Avenue entrance. Orders by mail, including applications for reproductions of objects not kept in stock, may be addressed to the Assistant Secretary.

Carbonettes, Size measuring 8x10 inches,	\$ .40
“ “ “ 11x14 “	.90
“ “ “ 18x22 “	3.00

### PLASTER REPRODUCTIONS ON SALE

A list of plaster casts made, and on sale at the Museum may be had on application to the Assistant Secretary.

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte*, from 10 A. M.—5 P. M., and *table d'hôte*, from 12 M.—4 P. M.

THE METROPOLITAN  
MUSEUM OF ART  
NEW YORK

THE PRINTED CATALOGUE  
OF THE  
HEBER R. BISHOP  
COLLECTION OF JADE

OCCASIONAL NOTES, NO. II  
SUPPLEMENT TO THE  
BULLETIN  
FOR  
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# THE PRINTED CATALOGUE OF THE HEBER R. BISHOP COLLECTION OF JADE

BY GEORGE FREDERICK KUNZ, PH.D.

AT the January meeting of the American Association for the Advancement of Science, held in Washington, in January 1903, it was the sad duty of the writer to read a notice of the death of Mr. Heber R. Bishop, accompanied by a brief description of his remarkable collection of jade objects and of the catalogue, then in preparation, covering a thorough investigation of the subject.\*

The two minerals, jadeite and nephrite, embraced in the one name of jade, offered so many original points for scientific investigation and for artistic study that possibly no other book of a like character will ever be published; as no mineral has so interesting a composition, so unique an origin, possesses so many qualities such as toughness, sonorousness, and resistance to impact, tension and pressure. Its complex microscopical structure is such that it may be engraved and wrought into the most delicate and artistic forms, which are not necessarily geometrical as in case of the diamond and other gems. Jade is found in large pieces—large enough for the sarcophagus of a Czar. Its history dates from antiquity. A number of minerals closely resemble it, but simple and scientific tests readily distinguish the real stone. It was known and worked in the artistic periods of China, Japan, Siam, India and Corea. It was looted by the Persians in India (Nadir Shah) and distributed throughout Central Asia. It was used in every ancient lake-dwelling in Switzerland, Austria and Italy, and was so highly prized that in China when ancient, original pieces were found they were treasured for the substance itself, and in Mexico and Central America, under the

name of tomb jade, objects were divided and re-divided to distribute among new chiefs or relatives.

The collection, presented to the Metropolitan Museum of Art by Mr. Bishop during his lifetime, has, since his death, been installed in the Museum, where it occupies the "Bishop Hall," a room fitted up in accordance with the will of the donor for its exhibition. The exhaustive catalogue of the collection, comprising two volumes, is now an accomplished fact; and the entire edition, limited to one hundred copies, has been distributed, as stipulated in the gift, among the crowned heads of Europe and the important public institutions and libraries of the world. No copies were sold, and the only private individuals receiving them as gifts were Mr. Bishop's family.

## THE BOOK

The exact title and collation of the work is as follows:

THE BISHOP COLLECTION—Investigations and studies in Jade. New York, Priv. print. (The De Vinne Press) 1906.

Collation.—2. v. front. (port.) illus. (partly col.) 93 pl. (partly col., incl. map) 2 diagr. 62½ x 48cm.

Vol. I.—Contains 6 water-color plates, 31 copper-plates, 23 lithographs, 9 wood-cut plates and illustrations, 3 plates of microscopical sections, and 2 diagrams.

### Contents:

- I. General introduction.
- II. Jade in China: Introduction. Yü shuo a discourse on jade. (Translation) Yü shuo. A discourse on jade. (Chinese text) Yü tso t'uo. Illustrations of the modern manufacture of jade.
- III. Jade as a mineral.
- IV. Methods of working jade.
- V. Worked jade. Bibliography.

\*American Anthropologist (N.S.), Vol. 5, Jan.-Mar., 1903.

## THE METROPOLITAN MUSEUM OF ART

Vol. 2 — Contains 13 lithograph plates, 8 wood-cut plates and illustrations.  
Contents:

- I. Brief introduction, with explanatory statement as to arrangement.
- II. Mineralogical synopsis.
- III. Archaeological synopsis.
- IV. Ancient and tomb pieces from China.
- V. Art objects. Historical period.
- VI. Index.

### COMPARISON WITH OTHER MONUMENTAL WORKS

The Catalogue is, perhaps, the largest volume ever issued, and certainly the most notable catalogue of a collection in any branch of science or art, and it may not be out of place to say that this work cost double the sum of the monumental folio of Audubon's "Birds of America," which amounted to \$1,000 a copy, for four volumes. Among the illustrated books of the world, of the class to which the Bishop catalogue belongs, are to be mentioned Audubon's "Birds of America;" Svenegrodskoi's "Byzantine Enamels," published in Russia; Gould's "Humming Birds;" the great illustrated catalogue of the "Chinese Porcelain in the Walter's Collection," issued by Mr. Henry Walters; "The Antiquities of Russia," published by the Russian Government; "Gems and Precious Stones of North America;" and "Catalogue of the J. P. Morgan Collection of Chinese Porcelains."

### THE PLAN OF THE CATALOGUE

During Mr. Bishop's last trip to Japan and China in 1892, while in the latter country, he met that great admirer of Japan, Sir Edwin Arnold, and it was at his suggestion that the author was invited to take charge of the scientific part of the book. Upon Mr. Bishop's arrival in New York, a conference was held and an outline of the work planned, covering a most thorough investigation of the subject of jade (nephrite and jadeite), based upon the Bishop Collection in order that such specimens as were used in analyses or tests might always be found in this collection permanently installed in a great museum. The investigator was authorized to employ specialists in every branch of the subject. Neither care nor expense was spared in carrying on the work, some thirty scientists and specialists, both in Europe and America, were engaged to contribute their views upon aspects of the subject; the

illustrations were prepared in the best possible manner, Chinese and Japanese artists being employed to execute many of them, and color experts were freely consulted under the supervision of Mr. Bishop. The plan of the whole work, in its every detail, was carefully thought out by him, from its inception in 1886 when he purchased his first piece of jade—the jar which figures as the frontispiece in the Catalogue—until the final distribution of the volumes. Each item of expense was provided for by the liberality of the donor, whose every wish, both written and unwritten, has been conscientiously carried out by his three executors: F. C. Bishop, Moses Taylor and A. I. Patterson, and to the last named gentleman, whose zealous efforts have been untiring in executing the work laid down by the testator, the writer is indebted for many of the facts furnished for use in the preparation of this article. It is a cause for satisfaction that the enterprise has been so fully and successfully accomplished along the lines laid down by the donor; but it is also a source of profound regret that Mr. Bishop could not have lived to witness its final completion.

### THE MAKING OF THE BOOK

The unusual character of the work, the many problems that presented themselves, and the obstacles that were overcome, seem to warrant a careful description of the making of the book in all its parts.

### PAPER

The paper was made by the L. L. Brown Paper Company of North Adams, Massachusetts. The sheet measures  $24\frac{1}{4}$  (62 cm.) by 36 inches (90 cm.), and weighs 176 pounds to the ream of 500 sheets; in other words less than three sheets of paper equal 1 pound, 440 grams, or each sheet weighs about 150 grams. The stock used was a combination of linen and pure white cotton rags, and as no chemicals were employed it is not surprising, that, ten years after the making, the color of the paper is perfect. Each sheet was made separately by hand with what is known as a "deckle" edge. For the sizing pure Singapore buffalo hide cuttings, reduced to a gelatine, were used, and to finish, a hot press was put upon the paper.

## PRINTING

The printing was entrusted to the De Vinne Press,\* both Mr. Theodore L. De Vinne and his son paying especial attention to the guidance of the work through the press. Mr. De Vinne believes this to be the largest single press work with fine illustrations that has ever been attempted.

## TYPE

The type used is 18 point, known as No. 313, and was made by the Old Connor Foundry, now a part of the American Type Founders Company. It is a drive face, being a Scotch design, made by Alexander Wilson† near Glasgow, Scotland. The composition was entrusted to skilled compositors—for the most part women—and the supervision of the work was in the hands of one of the most experienced workmen. In fact every precaution was taken to produce a perfect specimen of topography, and to see that this feature of the task was up to the standard of the presswork.

## ILLUSTRATIONS

The illustrations were made by various processes; etchings, wood-cuts, and lithographs. The following etchers and engravers took part in the work: Walter M. Aikman (b. 1857); Charles Jean Louis Courty (b. 1846); Adolphe Alphonse Gery-Richard (b. 1841); Paul Le Rat (b. 1849); Auguste Hilaire Léveillé (b. 1840); Rodolphe Pignet (b. 1840); and Emile-Jean Sulpis.

In almost every instance, the original wood-cuts from drawings being used, every care had to be exercised to see that no damage resulted, so that the cuts could be used for the entire hundred copies of this limited edition.

It was very difficult to overcome the peculiar rough finish of the paper: the wood-cuts were printed by the most experienced wood-cut pressmen—veritable artists in their line—of which but a few exist in the United States. Several days were spent by the workmen over a single cut, in order to bring out the full value of the illustration.

\* The De Vinne Press was originally the Plows Printing Company, before 1835; Francis Hart 1849; Theodore L. De Vinne, born Stamford, Conn., 1828, became associated with it in 1860, and until 1883, when it merged into the firm name of Theodore L. De Vinne & Company.

† Alexander Wilson, near Glasgow, then Edinburgh.

## LITHOGRAPHS

Ten full-page plates were prepared by Messrs. L. Prang & Company, lithographers, of Boston, Mass., under the personal supervision of Mr. L. Prang.

The jade was photographed first, so as to get the exact sizes, and the prints painted with water-colors, some of the artists employed being from the Royal Worcester Porcelain Works, of England. Every care was taken to produce colors as nearly identical with the originals as possible, and at the same time to preserve the texture of the materials. These were then transferred to the Solenhoffe—the best Solenhoffe Lithograph stone. As many as twenty-eight stones were used—meaning that some of the plates underwent twenty-eight distinct operations for placing the various colors and tints of the materials on the various plates.

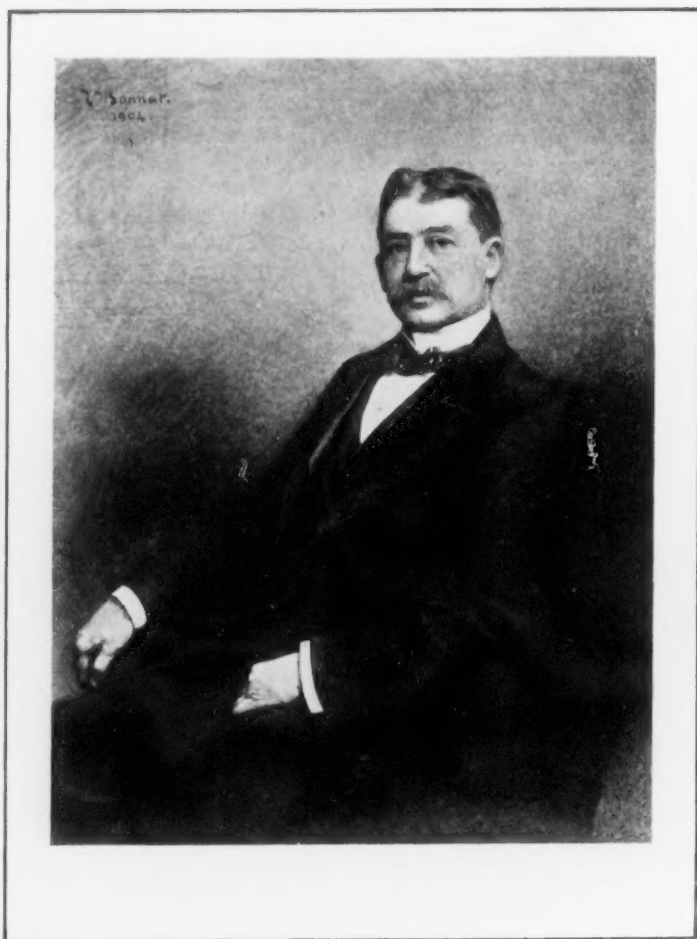
Seventeen lithograph plates, figuring about one hundred of the specimens, were made by the Forbes Lithograph Manufacturing Company of Boston, Mass., under the supervision of Mr. W. H. Forbes.

The objects themselves were grouped in the form of the plates and photographs, the negative being used in connection with a peculiar asphaltum process, the plates requiring respectively twelve, eighteen, and twenty distinct colors and paintings, according to the variety and peculiar tints of the jade specimens exhibited. Many of the inks used in printing were of uncommon shades, and hence difficult to obtain. The chromo paper was imported especially for the work.

As the slightest variation in the position or change of light falling on the jade specimens gave them a different tint or shade, making it very difficult to secure faithful reproductions, and as no time limit was given, the work extended over a period of four years. It would not even then have been successful had not the lithographers, themselves, felt that it was partly a labor of love to get perfect results, and the time expended exceeded all their calculations.

## MICROSCOPICAL SECTIONS

The illustrations of the microscopical sections were made under the personal supervision of Mr. Alfred Bierstadt, who has for so long a time produced the most remarkable specimens of photo-mechanical printing. Mr. Bierstadt made the illustrations



PORTRAIT OF HEBER R. BISHOP  
BY BONNAT

by mechanical means direct from thin sections—these sections were about one two hundred and fiftieth of the jade itself. This process, known as the artotype, made from the same negatives of an inch in thickness, polished on both sides, mounted on glass, and made to adhere to it by means of Canada balsam, excels all others in absolute fidelity to the original, as it requires nothing but a good photographic negative.

To secure such a negative for the plates of crystals, a thin slice of stone was attached to a glass plate so as to show the crystalline structure when viewed by transmitted light. With a microscope adjusted to the desired enlargement, the negative was made in the

usual manner. This negative is laid on a glass plate which has been coated with a thin film of sensitized gelatine, and exposed to the light. The action of light passing through the negative changes the character of the gelatine so that it can be printed from in a printing press in the same manner as a lithographic stone. The results, as seen in the plates of crystals, show more details than could be seen in ordinary photographs made from the same negatives.

#### WATER-COLOR DRAWINGS

A series of twelve water-colors illustrating the manufacture, working and decoration of jade, was made in the interior of



## CATALOGUE OF THE HEBER R. BISHOP COLLECTION OF JADE

China from wood blocks, faithfully hand-colored with charming delicacy of combined color tints.

the Queen of Holland, the Mikado of Japan, and the Emperor of China.

### THE BINDING

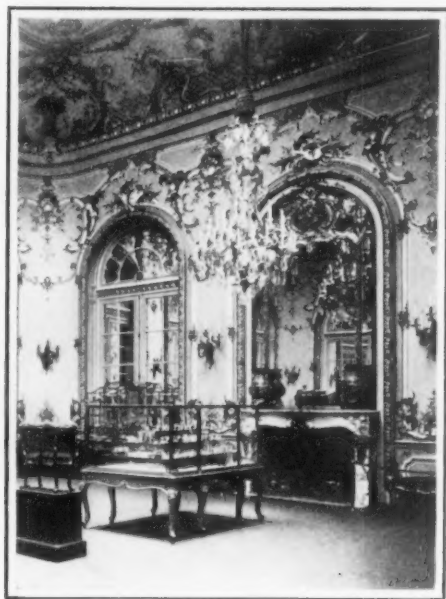
The volumes were bound by Messrs. Stikeman & Company, of New York. When finished, they measured 19x26 inches, and weighed, respectively, 70 and 55 pounds.

The binding is full crushed levant, with gilt tops and watered silk linings, double and flexible. Each volume required two levant morocco skins for the cover, and a choice was made from nine hundred selected skins, especially imported.

Six copies, tooled in decorative style, with designs on the front covers, taken from specimens of jade in the collection, bear the arms of the Prince of Wales, the Emperor of Germany, the Czar of Russia,

### TOOLS USED IN BINDING

The metal dies or tools used to ornament these covers were made by George W. De Lacey of New York, who used for his motives ornamentation taken from the decorations on the jade objects, and, in the case of the copy sent to the Emperor of China, a complete vase. It was of the utmost importance that the designer of such work should be familiar with the workings of the tool gauge plates to be used on the books. The foreign coats of arms were hand-cut, as was every tool used in the binding ornamentation. Although gold was the foundation, various colors were required to inlay and conform with the correct heraldic significance.



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THE specialists who contributed to the investigations on the subject of the book were as follows:—

- DR. GEORGE FREDERICK KUNZ  
in charge of the Mineralogical investigations, Archaeological articles and descriptions of the specimens catalogued.
- DR. STEPHEN W. BUSHELL, C. M. G.  
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- DR. ROBERT LILLEY  
Editor of the volumes.
- DR. WILLIAM HALLOCK  
Adjunct Professor of Physics, Columbia University, New York.
- DR. SAMUEL LEWIS PENFIELD, M. A.  
Professor of Mineralogy, Yale University.
- DR. HARRY WARD FOOTE  
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- DR. JOSEPH PAXTON IDDINGS  
Professor of Petrology, University of Chicago.
- PROFESSOR FRANK WIGGLESWORTH CLARKE  
Chief Chemist, U. S. Geological Survey.
- MR. IRA HARVEY WOOLSON  
Adjunct Professor of Engineering, Columbia University, New York.
- MR. LOGAN WALLER PAGE  
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- DR. CHARLES PALACHE  
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- DR. HENRY STEPHENS WASHINGTON  
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- DR. HENRY TALBOT WALDEN  
Assistant Professor of Chemistry, Yale University.
- PROFESSOR L. VON JACZEWSKI  
Professor of Mineralogy and Geology, University of Ekaterinoslav, St. Petersburg.
- DR. A. B. MEYER  
Late Director, Königliches Zoologisches und Anthropologisch-Ethnographisches Museum, Dresden.
- TADAMASA HAYASHI  
(Chinese and Japanese.)
- DR. MAX BAUER  
Director, Mineralogisches, Institut der Königliches Universität, Marburg (Hessen).
- DR. THOMAS WILSON  
Late Curator, Division of Prehistoric Archaeology, Smithsonian Institution, U. S. National Museum, Washington.
- DR. JOSEPH EDKINS  
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Curator of Rosgarten Museum, Constance.
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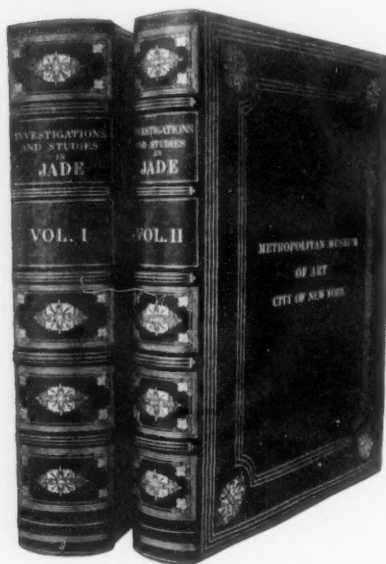
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